

# The Beatles Book

MONTHLY

No. 23

JUNE  
1965  
2nd  
YEAR



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# The Beatles Book

*The Beatles Own Monthly Magazine*

No. 23. JUNE, 1965

Price in U.S.A. & CANADA 50 cents.

## EDITORIAL

Hi!

"HELP" HAD BEEN BANDIED ABOUT as a possible title for the Beatles' second movie soon after they first started shooting, but it was discarded early on in favour of "Eight Arms To Hold You" because producer, Walter Shenson, wasn't very keen on one word titles and Paul and John hadn't come up with a suitable song.

AS I TOLD YOU LAST MONTH in the May Beatles Book, the boys wrote the song on April 4th after director, Dick Lester, had asked them if he could have it as soon as possible. "Help" was finally clinched as the name for the new movie during Ringo's scene with a live tiger at Twickenham Studios when the boys all reacted with a spontaneous cry of "Help"!

THE TITLE SONG, which is also scheduled to be their next single release, is very like their early hits, "Please, Please Me" and "From Me To You". I think it's going to become a real Beatles' classic.

THE CAMERAS FINALLY STOPPED TURNING on Saturday, May 15th and right now the back room boys are busy dubbing, cutting and editing all those thousands of feet of precious celluloid into the finished film, which is going to be unveiled to the public on July 29th.

THIS MONTH we've got another great exclusive interview with John and Paul, which John almost turned into a commercial for some publication by a Liverpudlian author, whose name escapes me at the moment! Plus, more inside Beatles' information from the recording studios by the man who's heard every note they've played at a recording session, Norman Smith. For me the most amazing part about Norman's story, is the fact that nobody in the recording studio thought that they were taking part in one of the biggest earthquakes that ever hit Pop Show Biz. Bet if you'd been there, you could have told them a thing or two!

See you next month.

**Johnny Dean** Editor.

John waits for the camera crew to line up the next shot on the set at Twickenham Studios.





# The Official Beatles FAN CLUB

First Floor, Service House, 13 Monmouth Street, London, W.C.2.

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Beatles (U.S.A.) Ltd., Box 505, Radio City Station, New York, N.Y. 10019.

Canada: Miss Jody Fine, 5270 Van Horne 2, Montreal, Quebec, Canada.

Miss Trudy Metcalf, 7 Stratton Ave., Scarborough, Ont., Canada.

## NEWSLETTER

June 1965

### DEAR BEATLE PEOPLE,

We have been getting many enquiries from non-members of the club asking where they can buy copies of the photographs we printed in our current Summer Newsletter Magazine. Well of course as you know this newsletter is free only to paid up members of the fan club. You just cannot buy it for love nor money!!! The only way you can obtain a copy is by becoming a member of The Official Beatles Fan Club. Therefore, in response to the demand we have had some extra copies done which will be sent to the first of you who apply to me for membership. By doing things in this way we are not altering our original policy of supplying members only. This offer can only last as long as stocks of the magazine are available. IF YOU ARE A MEMBER AND HAVE NOT YET RECEIVED YOUR COPY OF THE SPECIAL NEWSLETTER MAGAZINE DO NOT WORRY AS THE LAST FEW ARE STILL BEING MAILED.

Whenever our fan club area secretaries move it is quite a job notifying everyone about their new address. So we are including the most up to date list in this Month's Beatle Book. And from time to time we will announce any changes to the list on this page. Each member has an area secretary who will be only too pleased to hear from you and answer any questions you care to ask. When writing don't forget to include a stamped addressed envelope.

On the 18th of this month—the day of Paul's 23rd birthday—our four will be off on another overseas tour of France, Italy and Spain. In case any of you should be on holiday near them here is a list of places they will be playing. June 19th—Palais de Sport, Paris. June 22nd—Lyons, France. June 24th—Milan, Italy. June 25th—Genoa, Italy. June 27th—Rome, Italy. June 30th—Nice, France. July 2nd—Monumental Bullring, Madrid, Spain. July 3rd—Bullring, Barcelona, Spain. July 4th—return to London. In August there will be another tour of the U.S.A. If you have a pen-pal in America it would be a good idea to find out if they will be visiting their home town. This can be done by phoning the fan club at COVent Garden 2332.

Lots of good luck,



ANNE COLLINGHAM National Secretary of The Official Beatles Fan Club



Two expressions in concentration as George and Ringo listen intently to a reporter's question.

### LIST OF AREA SECRETARIES IN THE U.K.

**ESSEX:** Miss Christine Dear, 29 Reede Road, Dagenham, Essex.

**HERTFORDSHIRE:** Miss Beverley Allen, 4 Aynho Street, Watford, Herts.

**SUFFOLK:** Miss Nina Bowdler, 12 Bunting Road, Chantry Estate, Ipswich, Suffolk.

**DEVON:** Miss Carol Wills, 11 Tor Close, Beacon Heath, Exeter, Devon.

**HEREFORDSHIRE:** Miss Susan Ward, Rockleigh, Ryelands Road, Leominster, Herefordshire.

**SUSSEX:** Miss Patsy Clarke, 141 Greenways Crescent, Shoreham-by-Sea, Sussex.

**WILTSHIRE:** Miss Jackie James, 190 County Road, Swindon, Wiltshire.

**NORTHAMPTONSHIRE:** Miss Ann Hodnett, 6 Swedish House, Boughton, Northampton.

**CAMBRIDGESHIRE & HUNTINGDONSHIRE:** Miss Gillian Bolton, 5 Home Close, Histon, Cambridge.

**CORNWALL:** Miss Sandra Hudson, "Bramcote", Tregre Mills, St. Austell, Cornwall.

**CO. DURHAM:** Miss Maureen Kane, 6 Pontdyke, Leam Lane Estate, Gateshead, Co. Durham.

**GLASGOW:** Miss Irene Brown, 61 Machrie Drive, Glasgow, S.5, Scotland.

**NORTHUMBERLAND:** Miss Shirley Reece, 2 Fellside Avenue, Sunniside, Newcastle-upon-Tyne.

**YORKSHIRE (NORTH & EAST RIDING):** Miss Christine Maureen, 7 Thomas Street, Newskelton, Yorkshire.

**YORKSHIRE (WEST RIDING):** Miss Andrea Hanson, 18 Dial Street, Leeds 9, Yorkshire.

**NORFOLK:** Miss Patricia Manning, 48 Buckenham Drive, Stoke Ferry, King's Lynn, Norfolk.

**BEDFORDSHIRE:** Miss Marilyn Carol, 6 Sandgate Road, Luton, Beds.

**SOUTH WALES:** Miss Penelope Vowles, St. Ives, Forrest Road, Penarth, Glamorgan, South Wales.

**BUCKINGHAMSHIRE:** Miss Carol Sanders, 2 Ferndale, Severalls Avenue, Chesham, Bucks.

**WARWICKSHIRE:** Miss Jane Blewitt, 73 Higgins Lane, Quinton, Birmingham.

**LANCASHIRE & CHESHIRE:** Miss Freda Kelly, 107 Brookdale Road, Liverpool, 15.

**HAMPSHIRE:** Miss Janine Hall, 26 Hambrook Street, Southsea, Hants.

**EDINBURGH & SOUTH SCOTLAND (Excluding Glasgow):** Miss Josie Salmond, 82 Stenhouse Street West, Edinburgh, 11, Scotland.

**NOTTINGHAM & DERBYSHIRE:** Miss Joan Liversidge, 49 North Road, Retford, Notts.

**SOMERSET:** Miss Margaret Heaves, Globe Inn, West Huntspill, Nr. Highbridge, Somerset.

**GLoucestershire:** Miss Heather Bryant, 144 Seymour Road, Gloucester.

**BERKSHIRE & OXFORDSHIRE:** Miss Jacqui Simon, "Brackens" Farley Hill, Reading, Berks.

**KENT:** Miss Barbara McDonald, 2 Bostall Hill, Abbey Wood, London, S.E.2.

**LINCOLNSHIRE:** Miss Anne Coates, 12 Hawthorne Avenue, Cleethorpes, Lincs.

**WESTMORLAND & CUMBERLAND:** Miss Jean Cooper, 124 Berneside Road, Kendal, Westmorland.

**NORTH WALES:** Miss Eirwen Davies, 52 Hulluh Lane, Queens Park, Wrexham, Denbighshire.

**NORTHERN IRELAND:** Miss Ann McGowan, 54 Killarney Bend, Gregah, Belfast, 6, Northern Ireland.

**KINCARDINESHIRE & NORTH SCOTLAND:** Miss Anne Thomas, Banchory Lodge, Caravan Site, Banchory, Kincardineshire.

**WORCESTERSHIRE:** Miss Diane Paskin, 10 Leslie Rise, Oakham, Nr. Dudley, Worcestershire.

**STAFFORDSHIRE:** Miss Dawn Jackson, "Clovelly", Caverswall Road, Cookhill, Caverswall, Nr. Stoke-on-Trent, Staffs.

**SHROPSHIRE:** Miss Helen Deacon, Briar Fields, Raby Crescent, Belle Vue, Shrewsbury, Shropshire.

**MIDDLESEX:** Miss Andre Sacks, 38 Wykenham Road, Hendon, London, N.W.4.

**SURREY:** Miss Anne Fitzwilliams, 24 North Downs Road, New Addington, Croydon, Surrey.

**DORSET:** Miss Eileen Day, 62 Winston Avenue, Brankstone, Poole, Dorset.



# BEATLES TALK



**Another in the special series in which FREDERICK JAMES lets his tape recorder listen in on informal conversations between John, Paul, George and Ringo.**



## *This Month: PAUL AND JOHN*

**JOHN:** This month, Beatle People, I would like to give you an unbiased lecture about a truly sensational new book to be published, price ten and sixpence, on 24th June by Jonathan Cape, who are very good publishers as everybody knows.

**PAUL:** Hey! Wait a minute. He said an informal conversation not a slippin' commercial. We're both supposed to discuss things. Like the film frinstance.

**JOHN:** You discuss the film, frinstance, and I'll discuss this book. It's called "A Spaniard In The Works", folks, and it would be cheap at half the price.

**PAUL:** Don't you mean twice the price?

**JOHN:** You see, Beatle People, my learned colleague agrees that it's worth twice the price. Printed throughout in two glorious colours. Brown and green. Printed on real paper too, Beatle People. You can't lose, can you?

**PAUL:** Don't forget what John says. 24th June. Jonathan Cape. Ten and sixpence. "A Spaniel In The Circs."

**JOHN:** "A Spaniard In The Works." Good grief, you'll have a Rolling Stone rushing out a book called "A Spaniel In The Circs" and all my good work will be undone. I say again, sir, undone with a capital UN.

**PAUL:** As I was about to say before I was Beatled, we've finished filming "Help!". Actually the last scenes were done at Twickenham a couple of weeks back but we've been called into the studios several times since for over-

dubbing. That means, well, you know when you see an outdoor scene in a film and the actors are miles away from the camera. Well, they can't use microphones or you'd notice them growing out of bushes or sticking round the corner of buildings. So if there is any dialogue in scenes like this they have to put it on the soundtrack afterwards. That's called overdubbing.

**JOHN:** There is no overdubbing in "A Spaniard In The Works", folks. No cheating and miming like that. "A Spaniard In The Works" is live, LIVE, L-I-V-E. All Live. The book was written indoors using only close-range microphones, typewriters, ciggie-packets and green and brown ballpoint pens for the drawings. Remember, folks, only "A Spaniard In The Works" comes to you completely free from skin-irritating overdub.

**PAUL:** In Nassau we had to keep out of the sun because the scenes we did out there come at the very end of "Help!" and it would look funny if we were all brown and tanned in the snow sequence which you see earlier on and then pale and unhealthy in the Bahamas bit. All sorts of odd people that you'll know play parts in "Help!". Roy Kinnear, Frankie Howerd. The Queen Mother was nearly in one scene—but that was unintentional. She was driving by the film location in Nassau on her way to the airport after touring Jamaica.

**JOHN:** Pity she didn't stop and join us.

**PAUL:** We had a fabulous time down on Salisbury Plain a couple of weeks



*back. We did four days of location filming there with tanks and troops which were on loan from the Army. Bit chilly after Nassau with lots of rain showers and a cold wind but, without giving away any production secrets, I think the Salisbury scene is one of the funniest of the lot!*

JOHN: Fun, fun, fun, with them chasing us, and us chasing them, and me chasing you and where's the tea Mal.

*PAUL: One of the greatest free evenings we had during the making of the film was at Obertauern in the Austrian Alps. There isn't a great deal of night life but we made some of our own. It was the assistant director's birthday and we were at the Marietta Hotel. Dick Lester found an old piano in the hotel and we all had this gear sing-along session.*

JOHN: It's a new craze. Yes, folks, it's all the rage. Have your own read-along session at home! A complete do-it-yourself read-along kit comes free inside every brown and green copy of "A Spaniard In The Works".

*PAUL: There's not much more I can say about the film without giving away very hush-hush secrets about the story. There's going to be a Royal Premiere in London on 29th July. At the Pavilion in Piccadilly Circus where "A Hard Day's Night" opened last summer. Then the film will start going the rounds in August and there's a New York premiere a week later. We do a European tour in June but we'll be back home long before the premiere. All I can say is I hope everyone enjoys the film. In a lot of ways we're all sorry the production is finished 'cos we had a great time making it.*

JOHN: Is that all you've got to say?

*PAUL: Yes, I think so.*

JOHN: Well, if you've quite finished, perhaps you don't mind me having a quick word with Beatle People about this book.

*PAUL: Which book is that, John? it says on this ciggie paper you've just handed me.*

JOHN: I don't like talking about it really. People will think I'm plugging.



George in his own special version of the latest ski-ing gear.

*PAUL: Ah, go on, John, nobody'll think that.*

JOHN: No, I can't. I'm bashful.

*PAUL: Please....*

JOHN: All right. Read all about "The National Health Cow" and "Cassandra" (on different pages). Read all about "Silly Norman" and "Benjamin Distasteful" (both in glowing green and beatle brown). These and fourteen other unbelievable fables before your very mouth in "A Spaniard In The Works".

*PAUL: Aren't there drawings too, John? you asked me to say when you stopped the tape recorder just now.*

JOHN: Yes, yes. Well, sort of. One of them (in brown and green which are very artistic colours and especially cheap to print, you see) is a full-page drawing of a fat budgie. Beatle People will be interested to know that I ate nothing but SWILL, the new deodorant bird seed, for six weeks in order to get into the right mood to draw this particular picture.

*PAUL: What happened?*

JOHN: I fell asleep on my perch—but the picture came out O.K. I drew it in two minutes flat. Flat on my face at the foot of the perch.

*PAUL: And what is the title of this new book of yours, John?*

JOHN: Oh, I'm so sorry. Didn't I mention it? ....



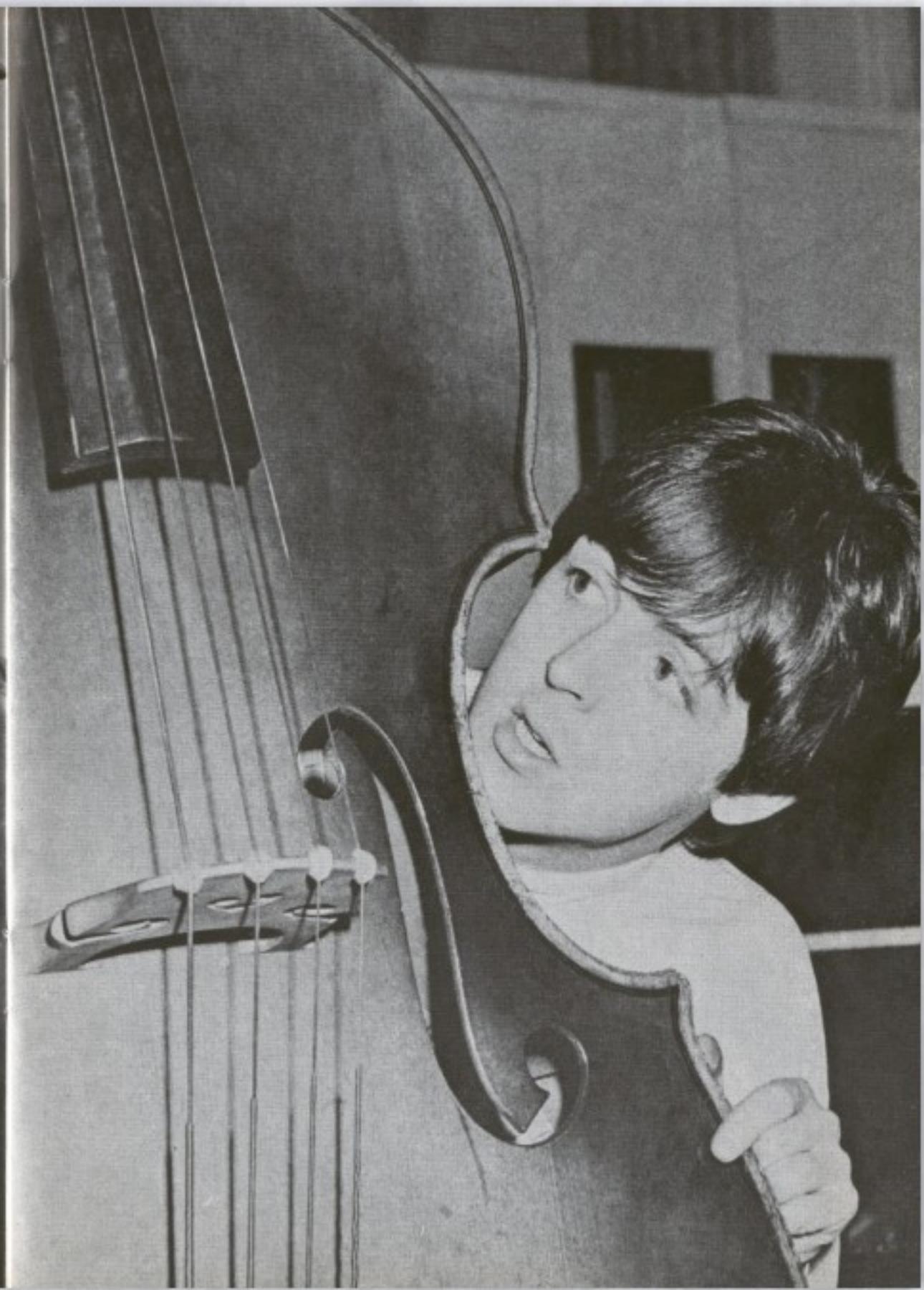
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# NORMAN SMITH

continues talking about

## Balancing the BEATLES

"I've been on all their sessions. I even went to Paris with them—they did 'Can't Buy Me Love' there. How have they changed? Well, I think they're much more fussy these days . . . more Hit Parade conscious, if you see what I mean, in terms of sound. They're absolutely determined not to duplicate tempos, or intensity of sound. They want to come up with something different each time in the studio. Maybe we put

forward a suggestion. If the boys don't like it, they'll try it just the same—having turned up their noses. They then do it as badly as they can . . . until we get the point and forget all about the suggestion!

"Paul has a lot of musical ideas, though he's not so good at expressing them. I suppose there's been only one song that has got us beat—it's one written for the new film. I'm not supposed to mention the title as

yet, but it's proving a problem for us.

"Ringo? Well, he still doesn't have a lot to say. He'll start off with one sort of rhythm, then be enlightened by John and Paul as to the particular way they 'hear' it in their original song. Usually, they make the point by referring to some American disc that I probably have never heard of. Ringo then comes up with it. It's fantastic the closeness of the group —



Here's Norman Smith in the foreground at the end of a Beatles' recording session with John, George, Peter Asher, George Martin and Ringo listening to a playback.

Paul and George in the middle of a long-distance telephone conversation with Radio London from their hotel in Obertauern.



# THIS SHOULD HAVE YOU IN STITCHES!!!

*Neil seems to find it hard to believe that John can actually work that machine.*



*Continued from page 13.*

the way they're all on the same wavelength and read each other's thoughts.

"I'd say they are rather slower in the recording studios now than they were in the early days. It's a matter of comparison . . . I also do the engineering for Manfred Mann, Billy J. Kramer, Freddie and the Dreamers, Cliff Bennett and the Rebel Rousers, Johnny Kidd and so on. So I can compare.

## LIKE TO PLAY

"The Beatles don't like working in the mornings. They always want to get some play time in, and that's usually most of the night. So if they turn up in the mornings, you don't get much done. It's really just loosening up. And of course they make the jokes. I think Paul is probably my favourite Beatle humorist . . . some of the things he says tickle me pink.

"My own favourite Beatle song? Hard to say. But 'This Boy' rates very high—I remember that as a thoroughly enjoyable session. The boys didn't think it was all that great at the time. But I think they've got a sneaking feeling for it now, after all our plugging for it.

"There was the 'Twist and Shout' session, too. A tremendous day's recording . . . an all-time record for the Beatles. We did thirteen titles in ten hours—all for the first LP. A day of musical excitement. Their voices must have been rasping. But John suddenly thought of 'Twist and Shout' and said he wanted to do it.

We felt sure his voice would never stand it. But it was done in one 'take.' No over-dubbing. Just one straight take. Normally, we do four-track recording for the Beatles — Ringo and Paul on one track, then John and George, then the voices, then any extras like Maracas.

## NOBODY REALISES

"No, the Beatles certainly know what they want. In that sense, they've really improved since their very first session. I don't know what to say about their songs. I mean, nobody could have foreseen just how important they would be in the world of music."

Norman Smith is obviously proud of the part he played in capturing Beatle techniques on record. An ever-present member of the team, in fact, since that day when the boys first wandered wonderingly into the studios in Abbey Road, North London. His personal ambition is to produce hit records himself, as A and R man.

And he says: "I'm also very keen on song-writing. The 'B' side of Freddie Garrity's latest, 'Things I'd Like to Say', was one of mine—I did it specially for Freddie. And I've written a lot of others . . . so the ambition is to have a hit in that way, too."

The man who wanted to be a musician but ended up a top recording engineer has led a well-varied life. And there's a lot of variety yet to come with the Beatles. That's for sure.

PETE GOODMAN.







## LETTERS from Beatle PEOPLE

Dear Johnny Dean,

In Beatles Book 22, in the line-up of the Fab Beatles with their stand-ins, they all looked like John Lennon! Which means John has a common face. BUT HOW COME WE AINT GOT NO GORGEOUS COMMON FACES LIKE THAT AROUND HERE?

Wiv luv,  
Jan Ashenfelter,  
"Furzedene," West Hill Lane,  
Budleigh Salterton, Devon.

PS.—I hope Ringo gets what he wants . . . a girl or a boy!!!

*Ringo:*

George's double wanted a cup of tea or something Jan. As for your PS. So do I!!!

Dear Paul,

I don't suppose you remember me as you've never met me. But I've done a lot for you. Did you enjoy your AIRPORT RECEPTIONS? We did! Did you see a lot of girls in white shirts with Beatles all over them? Well that was us lot!! We greeted you with: "IT'S GEAR TO HAVE YOU BACK BEATLES". (My fabulous brainwave.) We were an hour late for school that day but we didn't care! Then when you went out to Austria we went again with our banner: "MISERY—UNTIL YOU COME HOME". Then when you came home I painted another banner: "YOU'RE HERE TO STAY—VIA B.E.A." but I couldn't go with the rest because my mother was in hospital and I had to "keep house". But from what I heard you looked over and killed yourselves laughing at our banner. THANKS BOYS!! I just want to thank you for all the enjoyment you've given us through these last three years.

GOOD LUCK WITH THE FILM.

Lots of Love,  
Brenda Howard,  
527 Whitton Avenue West,  
Greenford, Middx.

PS.—Keep my autograph, I might be famous ONE DAY!!!

*Paul answers:*—

Ta for your letter Brenda. And thanks also for coming to the airport so many times. It really does mean a lot to get a welcome like you gave us after those long flights or when we're going off on a long tour. Hope your mum's O.K. now.

Dear Boys,

Well done for being voted "Britain's Top Group—vocal wise! You well deserve it. I'm talking about Television's fabulous show "Poll Winner's Concert", presented by the New Musical Express. It was great, but it wouldn't have been the same without you boys.

Only one thing was different from your "normal" shows, besides those fab jackets you all wore. You were all CHEWING! Don't know what it was you had in your mouth John, but you were killing me. You were singing, "Ticket to Ride", and trying to chew at the same time. Please, I beg of you, don't chew while you're singing, again. You're guaranteed to have one dead fan in front of the television set.

Well done John, for being "Runner up to the British Top Vocalist". I think you should have come first. Thanks Paul for singing "Long Tall Sally", it was great.

By the way John, when you came out to get your cup, you looked so terrified, was it the girls, or did your chewing gum or whatever it was get stuck in your throat. Also, John, what did you say to Paul when you put your hands on his shoulders. I thought you said "How-ye doing Love?" That made me laugh.

Yours,  
Virginia Pullen (one weak fan),  
Oakside, Chailey Road,  
Wivelsfield, Sussex.

PS.—Give my love to John.

*John answers:*—

To my one weak (or is it week) fan: Ta very muchly—chewing is out except when I'm hungry.

Dear Johnny,

I've written to tell you that "Beatles Monthly Book" No. 22, was exceptionally better than its usual great self. The boys (especially Paul) look extra extra handsome than their own usual very handsome selves. Paul is really beautiful and I love him so much.

Anyway could we have a few more articles on the Beatles themselves, and not so many on backstage people. Keep up the fantastic photograph work on Paul, Ringo, John and George.

Lots of love,  
Anna Diamandis,  
29 Willesden Lane, Kilburn,  
London, N.W.6.

PS.—The pic of Paul in this month's is too beautiful for words. He is so dreamy.

Dear Beatles (PaJoGeRi),

Just recently the ticket box office opened in Toronto, and hundreds upon hundreds of fans bought tickets for your dual performances in Toronto on August 17th. It was more or less a stampede of "Beatle Bugs". The tickets were going on sale on Friday, and since Monday, there has been a line-up there, waiting. The police however, told them to go home, as the weather was frightful! They did, but sure enough returned on Thursday night. From this, you can tell that your popularity in Canada has not diminished. We still love you!!!!!! I am sure that when you arrive in Toronto you will have as warm a reception as you received last September. By the way, do you remember Toronto from your concert tour last year? We certainly remember you!

Yours,  
Helene Cislo,  
R.R. 4 Bradford, Ont., Canada.

PS.—I shall look forward to seeing your performance in Toronto on August 17th. Till then!

Dear Johnny and The Beatles,

I just got a prize from the 5th Competition. Thanks very much. I almost died when I opened the package. I never dreamed I'd win. Another gear thing was that with the drumsticks and money I got George's string. You see, he is my favorite Beatle. I've just got through calling my friends. They're all as thrilled as I am. Also thanks for a gear mag. We've none like it. I've got to thank my pen pal in Liverpool too. She sent me the mag.

Well thanks again. All my love to the Beatles.

Sincerely,  
Lin Stone, 3 Outlook Road,  
Boston 26, Mass.

Dear Johnny,

We are writing to say thank you very much, for the prizes we received from you, as we won the "5th Beatles Book Competition". They are our most prized possessions of all our Beatle things. Ta very much whack!

Lots of Love  
Brenda and Julia Cornforth,  
30 Quendon Mans, Quendon Road,  
Sea Point, Cape Town, S. Africa.

PS.—Enclosed our gratitude.

PPS.—All our love to "the Boys".

PPPS.—We are Liverpudlians.

## A BEATLE SHOW

The curtain goes up, the fans go wild,  
As John rocks into "Little Child",  
"Roll Over Beethoven" George then sings,  
This little number really swings.

Ringo lets out with his version of "Boys",  
Although he is small he sure makes a noise.  
Paul sings his ballad "Till There Was You",  
Now John plays his harmonica for "Love Me Do".

The audience quiets for Paul to say—  
How are you all—O.K.? Then in with that song "A Hard Day's Night",  
Followed by Paul for "Hold Me Tight".

There is little Ringo with his drumming  
Gorgeous George, his guitar is strumming,  
Paul and John are singing a song,  
John's voice is crying out "It Won't Be Long".

"Long Tall Sally" is Paul's last song,  
Their half hour is over—soon they'll be gone.  
The curtain goes down as the boys play out  
With that fabulous rocker "Twist 'n Shout".

Carolyn Roberts (17),  
52 Eden Drive, Leeds, 4.

Dear Johnny,

I want to thank you very much for printing the letter Karen Blyth wrote to George (p. 18). I don't think anyone that I know could have said it any better than she did.

I don't think this type of thing occurs here in England as much as it does in the States. Every time I buy an American magazine they have articles like "John Lennon Quits The Beatles" or "Paul McCartney is Married. We Have Proof" or "The Beatles Give Up". This sort of thing makes me furious and I don't see how anyone can put up with such rubbish. I don't even read the articles because I know they're all lies. Sometimes I wonder where the editors get their information. I'm sure it's not from the Beatles themselves.

People must think that since the Beatles are so popular they wouldn't mind them printing a "few" lies about them. But they must remember that even tho' they are popular they still do have feelings. I know I wouldn't want anyone to start rumours about me and I'm sure the Beatles don't either.

Sincerely,  
Maryanne Berlage,  
A fed up American,  
81st FMS Box 46,  
RAF Station, Bentwaters,  
Nr. Woodbridge, Suffolk.







# BEHIND THE SPOTLIGHT

TWO YEARS AGO

by Billy Shepherd and Johnny Dean

**N**ever be any jealousy inside the group" . . . those were the words with which we ended last month's instalment of "Behind The Spotlight". Paul said them just when Beatle domination really took hold in Britain—at the time when the boys had a number one single and a number one long-player.

And we found the words rang specially true as we followed the boys from important date to important date. It was John Lennon who really laid on the emphasis about each Beatle being no more important than the others. We were all lurking in a hotel lobby, waiting to dash into a car and then on to the theatre. A short, but fan-strewn, route.

Said John: "There's a baker up in Liverpool who has been making little icing sugar images of all of us. You know, you can buy a Paul figure, or George, or any of us. Then eat it! Well, three of us have been selling like hot cakes. You know which ones he had left? John Lennon figures, that's what!" And the boys all laughed.

## No Big-heads

**D**on't know whether this was strictly true or not. But it did stress the way the boys were quite happy to make odd cracks against themselves. Any sign of starchiness, or big-headedness, from any one of them . . . and the others would soon let him know where he was going wrong. Though Ringo, the newest, was still keeping happily in the background, with only occasional flashes of dry-natured wit showing that he really WAS a true Beatle character.

The fan-club, meanwhile, simply grew and grew. It was left to the secretaries to sort everything out. Mail flooded in and so did little presents for the boys. Anne Collingham, guv'nor, fan operating from London, admits: "Honestly we didn't know what we'd let ourselves in for." True enough. There'd been pop-star fan-clubs before, but few had

grown so fast as that pledging support for the Liverpudlians. The flood soon became uncontrollable.

And, of course, there were the photographers. Just a few months before, it was a novelty for the Beatles to face cameras from what Paul always thought as "the wrong side". Beatles don't like doing the usual things. They had their own likes and dislikes among the picture-men—and the ones they disliked were those who set them up in perfectly ordinary poses against perfectly ordinary backgrounds. And a photographer who flapped instead of getting on with the job . . . well, he could expect trouble!

But get the Beatles out on unusual territory, like wandering through Covent Garden in London, or posing spectacularly on the top of a wall and they'd be away. The boys would then co-operate quickly, falling into thoroughly photogenic poses naturally—and quite often suggest new gimmicky things themselves.

## New Era

**R**eally, the Beatles started off a new era in star-pix. Prior to that, most new stars went along to a studio in London and had a series of static, ordinary poses taken for publicity purposes . . . usually with a halo of bright light behind the head. All this was just not the Beatle way of doing things. . . .

And, previously, it was the done thing for stars to wear fixed smiles. Not the Beatles. Why those blokes from Liverpool actually looked morose or dumb or unsmiling in pictures—and they did it on purpose. All

added to the atmosphere of Beatlemania, of course. It all helped to build a legend. One photographer in Manchester couldn't get a smile from any of the boys for nigh on an hour. He told us: "Yet when I'd printed the stuff, it looked very good indeed. Ridiculous."

Incidentally, in this early summer months of 1963, you could usually manage to get tickets for a Beatle performance, especially the matinees. Seems odd to think of it nowadays, but many a day passed without the show being crammed to the doors. Nobody much cared . . . the boys were still doing better than most pop attractions.

Sales of the LP pleased the boys a lot. Essentially it had been a rush job. It was common practice then to bring out an LP to cash in on the success of a single . . . but rush, or no rush, it's doubtful whether the Beatles could have done a better job. How often since have they captured such tremendous enthusiasm and verve on record?

They travelled whenever possible back to Liverpool. The rest of the time was spent in hotels. They read every available magazine which might conceivably mention them . . . not from a big-headed point of view but simply to see if any constructive criticisms were being offered.

### Memorable Session

**A**nd so on to "She Loves You". That, again, was a session to remember. The boys piled into the EMI studios along with Brian Epstein, Dick James and George Martin. And us. Point was that only the Beatles had heard the songs they were going to record before for the simple reason that they'd only just written them. The four boys huddled in a corner while they worked out roughly what they wanted to do on tape.

We heard the first playback.

Let's be honest, it really didn't seem too impressive. That is, to the onlookers like us, but the boys weren't in the least worried.

This session again was fairly typical. It's often happened since that the boys haven't really known what they were going to do until they had a chance to chat in the studio among the microphones and the equipment.

And there were photographers there, too. Only about half a dozen, but that was a lot more than usual at a session. Nowadays, of course, you could fill a studio over and over

again just with the camera boys. John wasn't keen on them being there. Trouble was that he had to wear his glasses simply to be able to see what was going on, and it just wasn't easy to keep whipping them off every time a camera clicked. Also the boys sensed that this was a particularly important session as far as their future was concerned. John felt that the boys were there to work, not pose in the glare of flashlights. Paul was usually the peacemaker, acting the diplomat in the manner born. George was usually too busy working out guitar phrases. And Ringo just stayed happily quiet in the background.

But the remarkable thing was noting exactly how photogenic they were. Picture men who clearly expected little results from the hasty poses were astonished when they came to look through the contact sheets. They all looked so darned good. Fresh, alert, keen-eyed. Specially Paul. . . .

And of course there were the eternal questionnaires. Lists of queries about the individual Beatle's favourite likes and dislikes. If any Beatle couldn't think of a direct answer, he'd make one up. Which is probably how it came about that Paul's ambition was apparently to appear in the "Beano" comic!

We had to gather all information possible for the Beatles Book. We handed over our question-sheets at the EMI recording studios, after a session. The boys sat in the foyer filling in the answers. Well, NEARLY all the answers. George asked if he had to answer ALL the questions. Paul assured him that he did.

But there was ONE record released about this time which didn't please the boys at all. In fact, the musical papers headlined their grievance that it should even have been released.

Next month: The background to the biggest-yet controversy around the Beatles. And what caused it.

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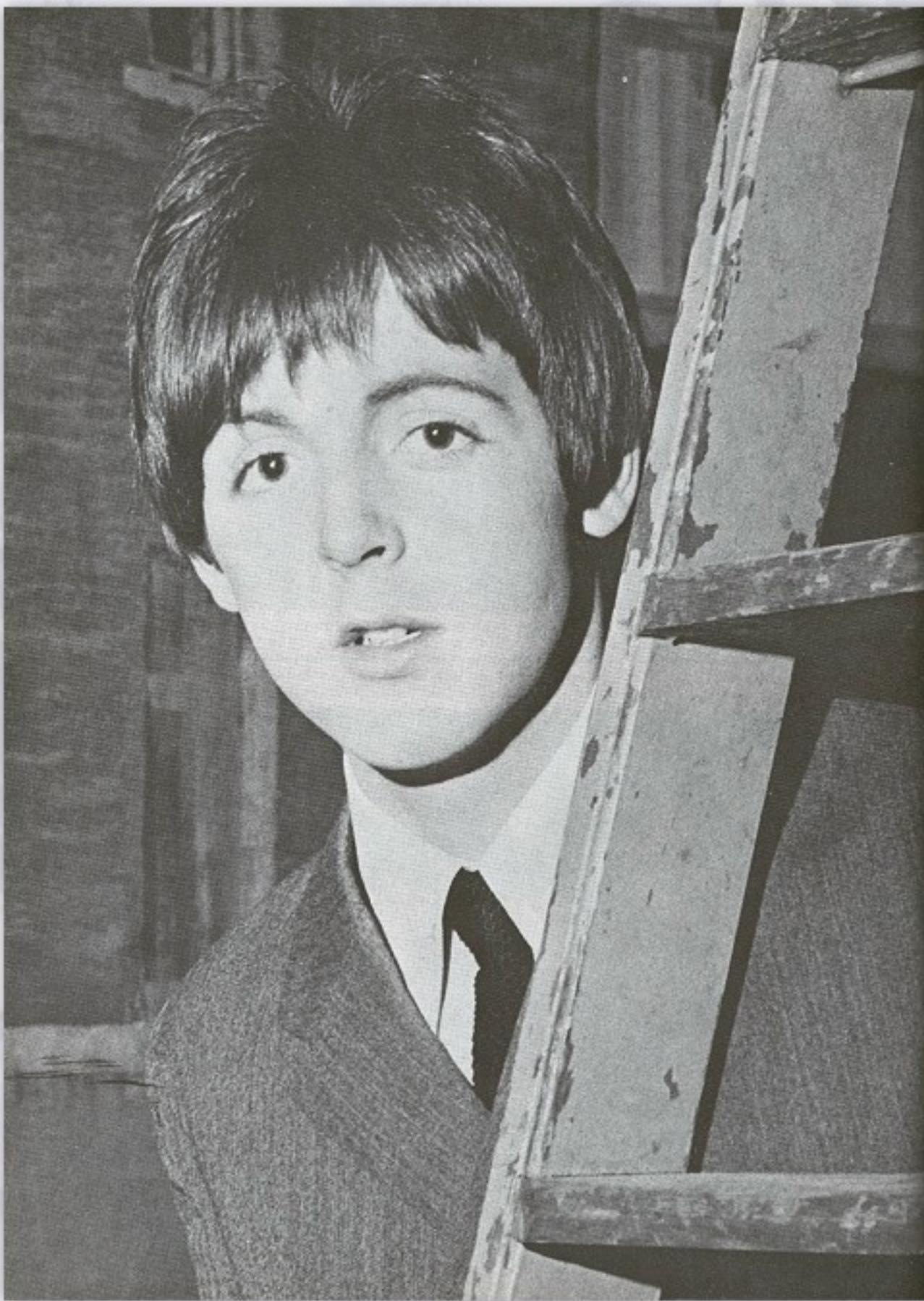
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TOP: A shot actually taken when Ringo, John and Paul were running through "She Loves You" just after they'd first arrived in the studio to record their follow-up to "From Me To You".

BELOW: Another early 1963 pic with Ringo, John and George doing all the work to get their snow-covered car out of a rut while Paul acts as foreman.





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# THIS MONTH'S BEATLE SONG

## TELL ME WHY

*Written and Composed by JOHN LENNON and PAUL McCARTNEY*

Recorded by the Beatles on their third L.P., "A HARD DAY'S NIGHT", released on 10th July, 1964.

Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

Well I gave you everything I had  
But you left me sitting on my own  
Did you have to treat me oh so bad  
All I do is hang my head and moan.

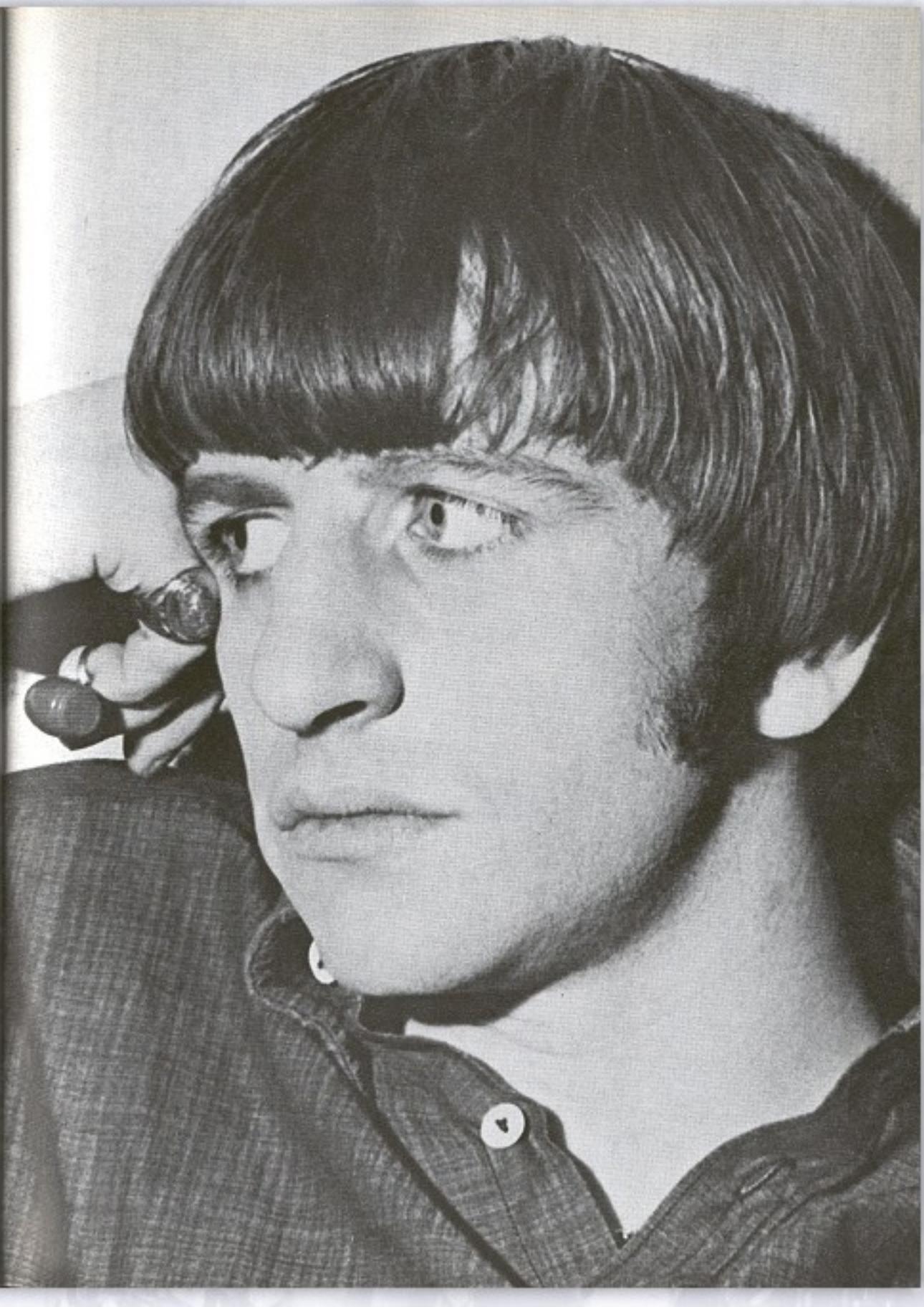
Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

If there's something that I've said or done  
Tell me what and I'll apologise  
If you don't I really can't go on  
Holding back these tears in my eyes.

Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

Well I beg on my bended knees  
If you'll only listen to my pleas  
Is there anything I can do?  
'Cos I really can't stand it  
I'm so in love with you.

Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me







## PAUL, SOLDIERS & TANKS

AS most of you already know, the story of "Help" is that the Beatles are trying to record various numbers whilst the thuggies are desperate to get hold of a ring that Ringo is wearing.

On the left you see Paul in one of the crazy recording situations they get into. He's standing in the middle of Salisbury Plain surrounded by soldiers and tanks.

## Boots to Match

THE boys are wearing all sorts of fantastic clothes for their film and they introduce a very new, unusual gimmick.

If they're wearing corduroy, for example, then they have corduroy boots to match. If they're seen in velveteen suits, then they're coupled with velveteen boots.

George first thought of the idea two years ago, but when he put the idea to a local bootmaker, he told him it couldn't be done. Well, that's one cobbler that's been proved wrong.

## HOLIDAY for PAUL

PAUL told me he hoped to "get away from it all" at the end of filming by taking a short holiday in the Mediterranean.

But he knows that he might have to rush back at any time for any re-shooting that might be necessary.

## The Most Popular Pub in Town

THE Beatles stayed in the "Antrobus Arms", Amesbury, for a few days in early May while they completed the Salisbury Plain sequences in their new film.

And in no time at all this became the most popular pub in the town.

The boys' stay there was a restful one—they spent the evenings relaxing in the lounge, with Paul and Ringo often playing poker with actor Leo McKern, who plays one of the thuggies in the film.

Another of the boys' favourite pastimes was film showing. Each has a 16 mm camera, and they regularly hired out old feature films to show for their friends and their own enjoyment.

## Twice in One Day!

RINGO'S been having scrapes in his car recently.

A lorry hit the side of his Facel Vega while driving in Oxford Street on his way to the Ad Lib Club, off Leicester Square.

But it was only a slight scrape so Ringo told the slightly embarrassed offender to forget it.

Ringo arrived at the club, parked his car outside, and at the end of the evening came out to find the side scratched and damaged for the second time in one evening by someone who had wasted no time in disappearing.

## CHAOS

THE Salisbury Plain sequences in the film were very difficult to shoot because the camera crews had to contend with fans and visitors running around with autograph books and cameras in the hope of getting a glimpse of the boys.

## WITH PAUL'S HEAD UNDER HIS ARM . . .

ANNE Collingham recently had a visit from one of the heads of the club—and it certainly was a head!

Fan Nicholas Brambell walked into the office with a wax impression of Paul McCartney's head tucked under his arm.

It represented many hours of patience and hard work on Nick's part, and he had brought it from his Yarmouth home to show Anne so that he could get the hair style right.

Each hair had to be put in individually and then cut and combed into shape.

Nicholas hopes to work in Madame Tussaud's Wax Works and, according to Anne, his work was so good that he should achieve his ambition.

Incidentally, the wax models of Ringo and Paul—on view at Madame Tussaud's along with John and George—are to be renovated, as all exhibits are periodically.

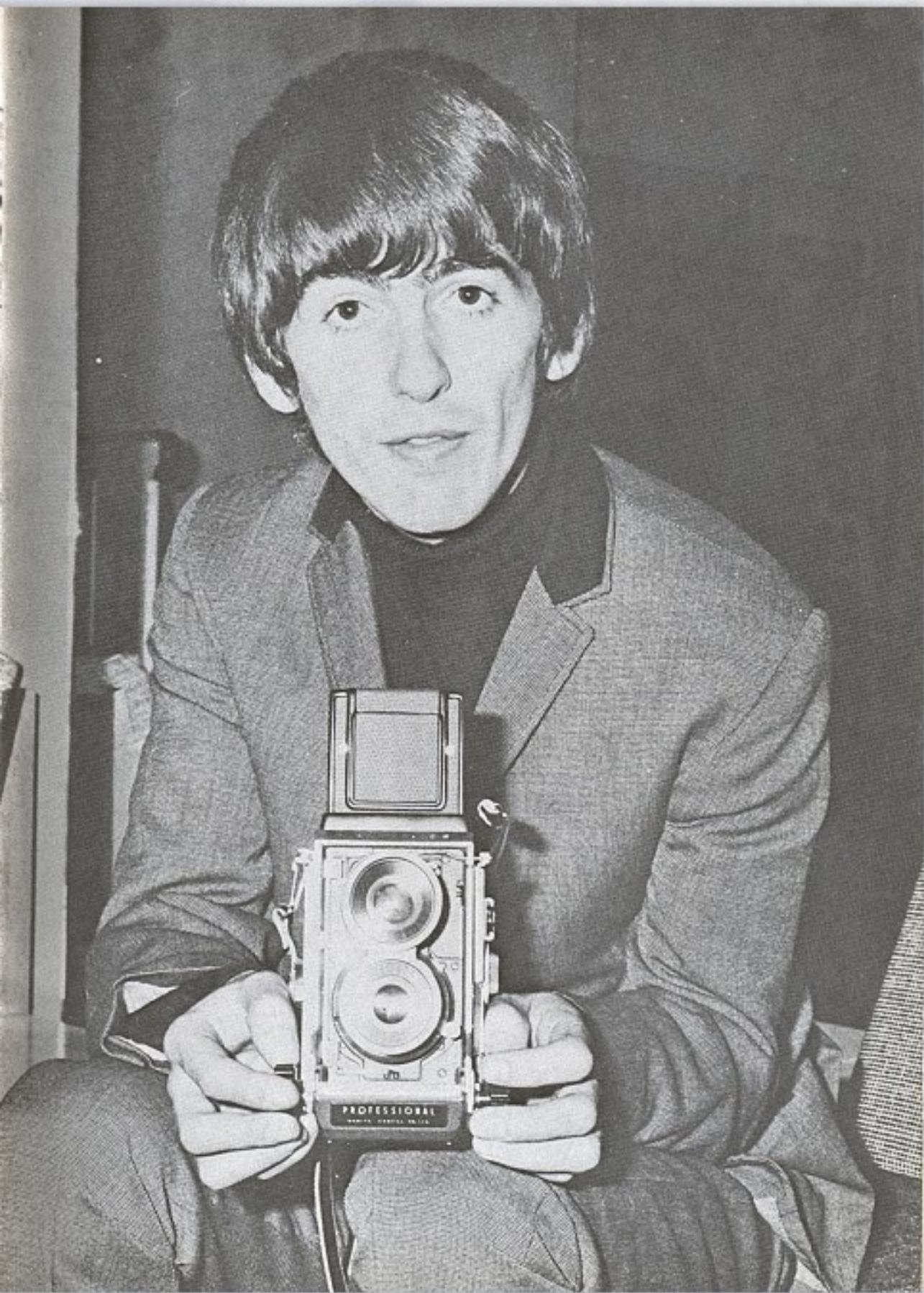


TOP: No! Dick Lester's not giving Paul his autograph! He's just explaining the position for one of the scenes in the film.

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BELOW: Ringo, John and Mal Evans pause during shooting for a quick look at the Austrian scenery.





The Beatles Book

No. 23 JUNE 1965

